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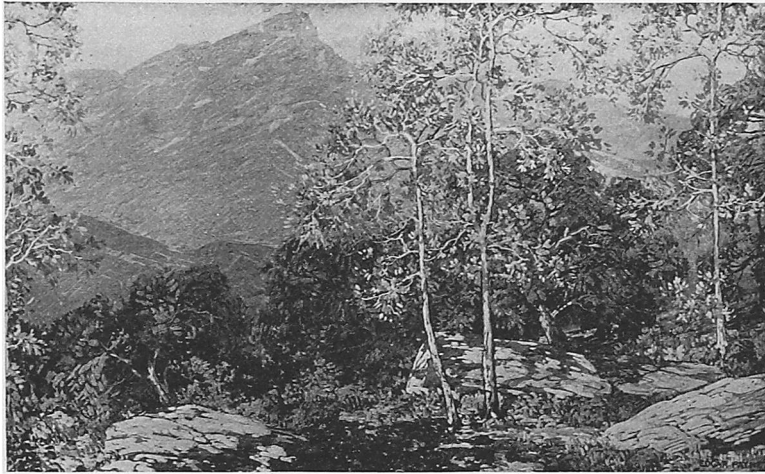
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*FANTASY*  
By Edgar Payne

—Courtesy Art Institute, Chicago

## Important Exhibitions at the Art Institute

By THE EDITOR



*YOUTH (Miniature)*  
By Margaret Foote Hawley  
—Courtesy Art Institute.

THE Twenty-Eighth Annual Exhibition of Water Colors at the Art Institute included, as it has of recent years, the tenth annual exhibition of selected water colors by American artists under the name of the Rotary Exhibition.

This collection, like the preceding

ones, was formed to serve a number of institutions working in conjunction and consisted of pictures chosen from the forty-ninth annual exhibition of the Water Color Society held in New York during the spring of this year. These were supplemented by an exhibition of miniatures by members of the

Pennsylvania Society of Miniature Painters and the New York Society of Miniature Painters, invited and assembled by the American Federation of Arts.

Altogether, therefore, the show presented much variety of work in the more delicate and graceful branches of the fine art of painting. If beauty be the great end and name of art the water color show was a most successful artistic event for it was certainly characterized by an opulence of loveliness. It is said to have been a very popular exhibition, well attended and much appreciated by the general public.

There is little opportunity for forceful statement in such a medium as water color. Crude and violent color and the over-broad style are alike a bit outside its limitations, for which, however, we are not precisely ungrateful. The works of Alexander Robinson, Mabel Key and Emil Herring stood out in bold contrast to the general tone of the exhibition aiming more at the methods of ultra

moderns in oil than did most of the other entries.

"Persian and Slave Girl" by Robinson, herewith reproduced, will serve to afford an idea of the general tone of this artist's exhibition. Its futuristic tendencies are apparent even in black and white. The colors, however, though daring, at first sight, proved to be only those of the brighter class of Oriental weavings when examined minutely.

Mabel Key in her big floral themes and decorative motifs perhaps achieved the limit of boldness in water color. They were all large things, bright in color and a bit flat in treatment with little flecks and outlines of the white paper between the various color forms. Emil Herring presented two forceful studies of primitive man, very red against skies of a violent and threatening blue. One wondered if indeed the dawn of the world presented such strong hues and yet found a certain fascination in these fanciful conceptions of a red and formidable brute stalking amidst the terrors of a yet unsubdued environment.

Generally speaking, the old washy water color method, beloved of the boarding school, seems to have been practically abandoned for one more nearly approaching the solid technique of oil. Many painters who work in other mediums are represented in these exhibitions, which perhaps may account for the seeming triumph of these methods. Among these, William R. Leigh was a notable contributor, his two Indian studies "Happy-Go-Lucky" and "The Mystery" being in every way, quite worthy of him. "Happy-Go-Lucky" seemed colorful and warm despite its neutral tones of grey blanket and yellow adobe walls with touches of brilliance only in the red blanket border and the reddish brown moccasins.

Alice Schille, always successful with the broad style as applied to small pictures, presented a truly remarkable work which is entitled "A Colorful Street." This picture is full of life and action, inviting the eye to rove about in following its many little spots of color and interest. The crowded poorer districts become picturesque under her hand, as for the matter of that, they are in real life.



ROSE RED AND SNOW WHITE

By Jessie Wilcox Smith

—Courtesy Art Institute, Chicago



PORTRAIT (Miniature)

By Caroline King Phillips

—Courtesy Art Institute, Chicago



*THE COLONIAL BOUQUET (Pastel)*  
By Dulah Evans Krehbiel

—Courtesy Art Institute, Chicago

There is always at least a great stir of sociability about such localities that in a measure mitigates their more sordid suggestions. Alice Schille has translated this into positive charm, the allurements of strong human interest.

Many exquisite landscapes graced the walls of the galleries. "Winter Morning," by John F. Carlson, being an example of the attractions of the exhibition in this line. Walter Palmer, though represented with only one picture, was not to be overlooked, as the extreme beauty of his work invariably commands attention.

Two pastels by Birge Harrison, "At Anchor" and "Sunrise on the Hill" were all too fair for words, the latter particularly, as it was snowy and soft as winter's own self. The clumps of red leaves clinging to the bare tree stood out gaily against the white carpet of the hill and above it loomed one of Harrison's nice, hon ey, old-

fashioned red farm barns.

George W. Dawson's "Garden, Southern Italy" breathed of the old world romance in the ancient pillars and enormous writhing grape vines of its pergola and arbor. Masses of white flowers, closely banked with notes of red potted plants gave life and beauty to the scene, while beyond, one glimpsed the deep purple blue of the famed Italian sky.

Frank J. Darrah in "A Winter Meadow," employed the old water color methods to unquestionably good purpose producing a

delightful little landscape with much feeling of soft snow and winter's frosty mists. Alice Helm French in a pastel "Spring in a Valley at Williamstown" gave us something surprisingly vernal, full of fresh green of new grass and tender foliage on white birches all in the soft sun of early May.

"Fantasy" by Edgar Payne, while a beautiful thing with a strong decorative feeling, was a bit overpowered by too ornate and elaborate a frame. It had apparently been designed for



*GARDEN OF SOUTHERN ITALY*  
By George Walter Dawson

—Courtesy Art Institute, Chicago



*THE DAUGHTER OF WALDEMAR  
DAA; THE WIND'S TALE  
By Dugald Stewart Walker*

—Courtesy Art Institute, Chicago

this picture, repeating its notes of a terra cotta rose and dull blue and though the effect was harmonious and, in a measure, charming, picture and frame were in some way reduced to one level, the importance of the painting suffering a bit thereby.

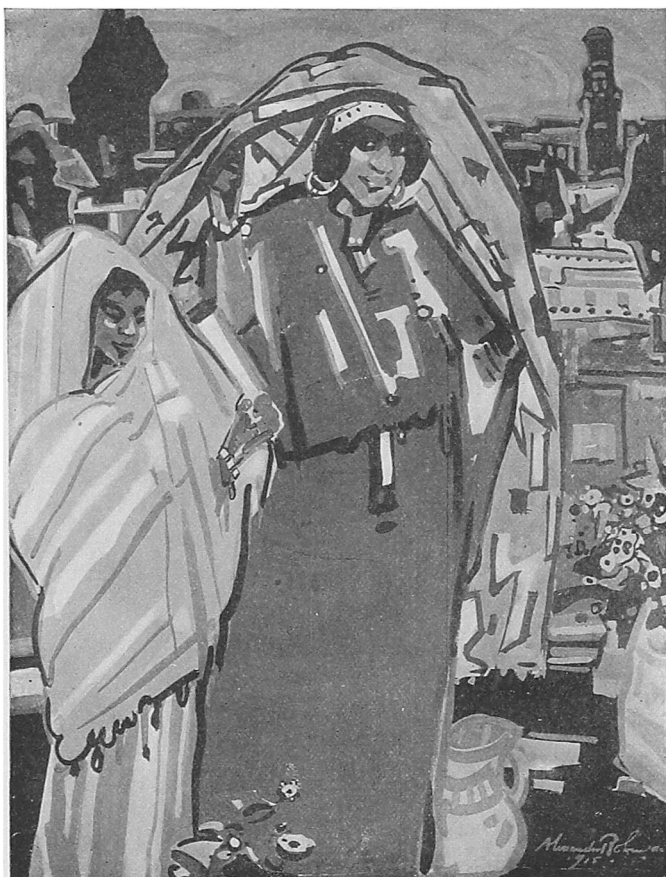
Some very unusual landscapes were shown by John Wesley Little, their character being determined largely by the California landscape which they presented. They reminded one of some of the oil painters who have sung the beauties of the rock and cypress trees and waves about Monterey but they had a very delightful atmospheric quality, as well as the attraction of the purples and blues and gold that seem to characterize the coast.

Irma Kohn was another California artist who gave interesting account of the Panama Pacific Exhibition, the first theater in Califor-

nia at Monterey and the home of Robert Louis Stevenson, all in soft dull colors and flat effects that reminded one of the modern German school.

One of the noticeable tendencies of water color is toward the decorative and fanciful. There were a great many entries of the poster type, and much telling of fairy tales in little decorative studies. Jessie Arms Bottke is always highly successful at this sort of thing and her "A Spanish Garden" was lovely with tall poplars, dark against walls cut with Moorish arches, while a fountain plashed pale gold in the foreground.

Jessie Wilcox Smith and Dugald Stewart Walker were among the tellers of fairy tales and examples of their work are reproduced herewith. Walker, in particular, seems to have caught that delightful spirit of unreality



PERSIAN AND SLAVE GIRL  
By Alexander Robinson

—Courtesy Art Institute, Chicago

which makes Hans Christian Andersen the patron saint of our childhood days. His illustrations from "The Little Mermaid," "The Nightingale" and "The Flying Trunk" were just such things as a vivid and vagrant fancy can picture reviving faint memories of childhood dreams.

"The Colonial Bouquet," by Dulah Evans Krehbiel, was a good poster effect in pretty light pastel shades, dull and soft with nice decorative foliage in the trees of the background. The formal bouquets in the hands of the figures at either side were balanced by the flowered, wall-paperlike gown of the central figure and the border of tulips at the feet of the group.

Virginia Keep Clark's "Portrait of Ann" seemed the very essence of childhood. One loved it for its personality and almost forgot to think of it as a picture. It was, however,

a very delightful pastel executed with judicious taste and a careful technique.

Among the miniatures we reproduce two as particularly interesting, although there were so many of high quality as to make selection difficult. The little portrait of "Viola" by Helen D. Slutz was most delicate and minute, exquisite as to detail and yet soft and spontaneous in effect. "Youth" by Margaret Foote Hawley, does not reproduce well in black and white. Its main charm was the fresh blonde color of this young man, his summer rosiness, his blue eyes in the shadow of his grey green soft hat and the general expression of youth and health and life, freedom from care and thorough enjoyment of existence. The Caroline King Phillips "Portrait" was something of a brush drawing but exquisitely achieved with an impression of fidelity and strength.